

DIVISION OF PERFORMING ARTS, MUSIC, AND FILM

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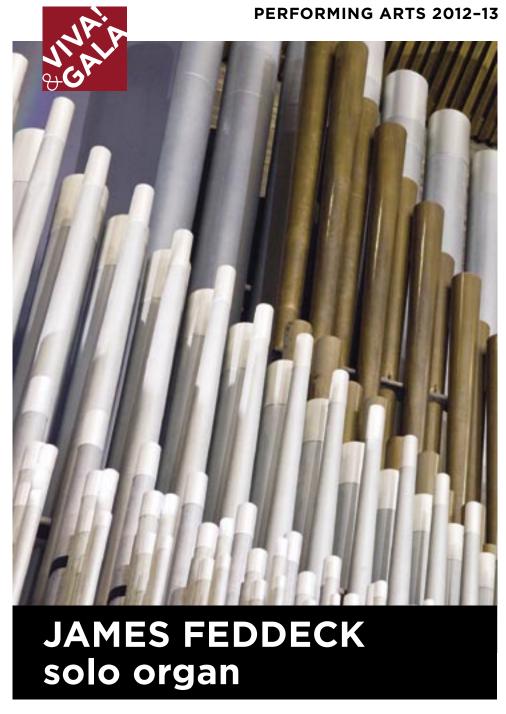
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Welcome to VIVA! & Gala

The new season of concerts at the Cleveland Museum of Art showcases 16 outstanding performances from around the globe and the U.S. Among the many highlights of the season are programs that tie into exhibitions, the openings of the Renaissance and Islamic galleries, and the stunningly beautiful Ames Family Atrium.

Today we welcome James Feddeck back to the museum to perform on the McMyler Memorial Organ by Holtkamp. In May, he returns to Gartner Auditorium leading The Cleveland Orchestra in "California Masterworks"—two programs of music by influential composers from the West Coast.

On Friday, Kronos Quartet returns to Cleveland with an engaging and wide-ranging program of works by composers from around the globe. Later this month, the celebration of the Renaissance galleries continues with Chanticleer performing in the splendor of the Ames Family Atrium. A sumptuous prix fixe dinner enhances the evening. Also in January, the Contemporary Legend Theatre of Taiwan presents an adaptation of *King Lear* that blends Beijing Opera acting style with Western stagecraft.

I invite you to come early to look at works of art, dine at the newly opened restaurant featuring special themed menus, and refresh yourself with great performances from around the world. There's much more to come. . . glance through the VIVA! & Gala brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.

Massoud Saidpour

Director, Performing Arts, Music, and Film

JAMES FEDDECK SOLO ORGAN

Sunday, January 13, 2013 • 2:30 p.m. Gartner Auditorium, The Cleveland Museum of Art

PROGRAM

Dieterich Buxtehude / Praeludium in G minor, BuxWV 149

Heinrich Scheidemann / Canzona in G

Johann Sebastian Bach / Fantasia and Fugue in G minor, BWV 542

Jean Langlais / Thème et variations from Hommage à Frescobaldi, Op. 70

Johannes Brahms / Chorale Preludes, Op. post. 122 VIII. Es ist ein Ros' entsprungen III. O Welt, ich muss dich lassen

Felix Mendelssohn / Prelude and Fugue in D minor, Op. 37, No. 3

Arthur Foote / Meditation from Six Pieces, Op. 50

Dieterich Buxtehude / Komm, heiliger Geist, Herre Gott, BuxWV 199

Maurice Duruflé / Choral varié from Prélude, adagio, et choral varié sur le Veni Creator, Op. 4

Charles-Marie Widor / Organ Symphony No. 6 in G minor, Op. 42, No. 2
I. Allegro

McMyler Memorial Organ by Holtkamp

For legal reasons and physical safety of the artist and for the comfort of the audience, cameras and other recording devices are not permitted in the theater during the performance.





NOTES ON THE PROGRAM

This afternoon's program features a potpourri of different works encompassing the wide range of the organ's canon. The organ. often affectionately referred to as the "King of Instruments," has benefited from an enormous chronology of repertoire as well as the admiration, respect, and wonder from nearly every major composer in Western Music. With its beginnings dating to the third century B.C. and first major installations in the late fifteenth and sixteenth centuries, the organ is one of the oldest instruments. With its sophisticated mechanics, the organ's development to the sixteenth century mind was perhaps not unlike the development of space exploration technologies in the twentieth century. There is something about the organ which captivates, with its majestic and powerful sound; something which displaces one's sense of time and place: as though a window into a different world. The organ, like a full symphony orchestra, blends a wide variety of colors and textures. But unlike the orchestra which is centered around the human relationship of conductor to his orchestra, the organ is merely the relationship of one with his machine.

Our musical journey begins with the Praeludium in G minor, BuxWV 149 of Dieterich Buxtehude (c.1637-1707). Legend has it that the young J. S. Bach would walk nearly 195 miles from Arnstadt to Lübeck to hear Buxtehude's performances. Buxtehude was a major influence on the musical style of Bach. Immediately the work begins with an improvisatory flourish—the stylus fantasticus (or fantasy style) of the day—under which the pedal plays a Chaconne-like repeated bass line. Three additional sections follow this opening: first a fugue—with its subject introduced and repeated in imitation followed by another improvisatory section, and then a final fugue. At St. Marv's Lutheran Church in Lübeck. Buxtehude was the curator of its masterful astronomical clock (in addition to his organist duties) and was singularly responsible for its precise operation of not only time units (seconds, hours, and minutes), but also planetary positions, sun and moon stages, signs of the Zodiac, as well as the Golden Proportion of the Easter calendar. It is therefore not a surprise to experience such meticulous attention to structure and proportion in Buxtehude's music.

A *canzona* (Italian: "song") is a type of instrumental piece based on a distinctive rhythmic motive: *long-short-short*, and this is how Heinrich Scheidemann (c. 1595–1663) opens his *Canzona in G*. In this piece, one hears the distinctive musical characteristics of this time: shifts in register between treble and bass as well as the use of echoes. This short work is like a rustic dance: as though one may imagine folk instruments echoing through the mountains of the countryside.

The Fantasia and Fugue in G minor, BWV 542 of Johann Sebastian Bach (1685–1750) is often called the "Great Fantasy and Fugue" because of its incredible crafted genius. From the very beginning of the work one hears the influence of Buxtehude: a free stylus fantasticus section. One climax leads to another and the fantasy concludes with an emphatic cadence. The fugue that follows is one of the most intricate that Bach wrote in his organ works. It is masterful not only in its contrapuntal construction of voices, but also in its ability to heighten the emotional drama created by the fantasy.

The *Thème et variations from Hommage à Frescobaldi, Op. 70* of Jean Langlais (1907–1991) is something completely different. Langlais was visually handicapped from a young age, yet despite his blindness, he enjoyed a major career as organist and composer of St. Clotilde in Paris. The *Theme and Variations* is the seventh of eight pieces in the *Hommage to Frescobaldi*, a work written as a testament to the great Italian composer of the seventeenth century, Girolamo Frescobaldi (1583–1643). The charming modal theme upon which this variation set is based, is manipulated in the three variations that follow. Concluding the piece is a brief coda, which recalls the opening presentation of the theme. Although this piece is a twentieth-century composition—with its harmonic ventures and virtuosic flair—the modal theme and folk dance-like charm most appropriately make gesture to the older style.

It is an understated fact that Johannes Brahms (1833–1897) was fascinated with the organ. While major emphasis is rightly placed on his symphonies, concertos, solo piano music, etc., his final compositions were the Eleven Chorale Preludes published after his death. Brahms, along with his good friends and colleagues, Robert and Clara Schumann, all studied the organ, which at the time was

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experiencing a vibrant revival and rediscovery. It is also typically overlooked that Robert Schumann was a founding member of the *Bach-Gesellschaft*, which published the complete works of J. S. Bach together for the first time. (And what would a discovery of Bach be without the organ?) The Eleven Chorale Preludes are works based on Lutheran chorales. *Es ist ein Ros' entsprungen* ('A rose has sprung up') is based on a Christmas hymn and *O Welt, ich muss dich lassen* ('O, World, I now must leave thee') is seen by some as an autobiographical musical statement of Brahms' final *oeuvre*.

Like Brahms and the Schumanns, Felix Mendelssohn (1809–1847) was also a leader in the revival of J.S. Bach's music. Mendelssohn, himself an organist since the age of eleven, composed Six Organ Sonatas (Op. 65) and Three Preludes and Fugues (Op. 37). The 1837 *Prelude and Fugue in D Minor* is No. 3 in the Op. 37 set. It begins in a manner not unlike the *stylus fantasticus* of Buxtehude and the Bach fantasy and breaks into a highly animated dialogue somewhat operatic in nature. The drama climaxes and is followed by a studied four-part fugue.

The American composer Arthur Foote (1853–1937) is sometimes referred to as the "American Brahms". Although most of his compositions are chamber music works, he did compose for other mediums (including orchestra), as well as music for his own instrument, the organ. Foote holds the distinction of being among the first classical musicians to have been entirely trained in the United States. Prior to this, any "serious" musician would customarily travel to Europe for formal study. With the music of Arthur Foote, and his contemporaries (the "Boston Six"), the New World officially rooted itself into the consciousness of Classical Music. The *Meditation from Six Pieces, Op. 50, No. 1*, is very much in the style of Brahms with its singing, flowing lines.

The next two works were written for the celebration of Pentecost, the day the Holy Spirit descended upon the apostles as in tongues of fire. Buxtehude's *Komm, Heiliger Geist, Herre Gott, BuxWV 199* ('Come, Holy Ghost, Lord God') is a chorale prelude based on a Lutheran Pentecost hymn. Maurice Duruflé (1902–1986) uses the plainsong chant, *Veni Creator Spiritus* ('Come Creator Spirit') as

the basis for his four variations, the concluding part of the larger work, *Prélude, adagio, et choral varié sur le Veni Creator, Op. 4.*Duruflé served as lifetime organist of St. Etienne-du-Mont in Paris, and the majority of his works are for the organ. His small output of works (14, to be exact) is due to his constant self-criticism and self-imposed standard. His most well-known piece is the monumental *Requiem, Op. 9.* What is most striking in the *Veni Creator Variations*, is the way in which Duruflé is able to use the organ to create texture: that swirling wind, raging fire, and bright light, of the Holy Spirit. Duruflé is masterfully able to create these images in music which are so often seen in the visual arts of the Pentecost event.

This afternoon's program concludes with the first movement of the Organ Symphony No. 6 in G minor, Op. 42, No. 2 of Charles-Marie Widor (1844–1937). Widor served as organist of Saint-Sulpice in Paris where he presided over the magnificent organ built by Aristide Cavaillé-Coll, whose instruments are of significant importance for the range of orchestral-like color they are able to achieve. The massive strides in organ building technology of this time led to the development of more realistic simulation of orchestral sound (with the possibility of higher wind pressures and new lever systems that could handle these high-pressure seals and valves). This instrument and the Cavaillé-Coll sound no doubt inspired Widor to create a new genre: the organ symphony—a multi-movement solo organ work which seeks to imitate the orchestral process and form. Widor composed ten organ symphonies (as well as three symphonies for organ with orchestra, four operas, a ballet, and various piano and ensembles pieces). The sixth organ symphony began a great maturity in style for Widor and the orchestral color is evident throughout the work. Widor's contribution to music is significant not only for his compositional output, particularly for the organ, but also as the founder (in 1921) of the American Conservatory at Fontainebleau. He would be followed in this position by the famous French composer, Maurice Ravel, and generations of musicians would receive some part of their training there including the American composer, Aaron Copland.

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ABOUT THE ARTIST

James Feddeck

James Feddeck is the Assistant Conductor of The Cleveland Orchestra and Music Director of the Cleveland Orchestra Youth Orchestra. He has led a number of new initiatives with the orchestra, including partnerships with the Cleveland Museum of Art and Cleveland Play House. With the youth orchestra, he led its inaugural European tour to the musical capitals of Salzburg, Prague, and Vienna. He made his Cleveland Orchestra debut in August 2009 at Blossom and his Severance Hall debut in March 2011 with the Zürich Opera production of *Don Giovanni*, stepping in for Franz Welser-Möst.

Mr. Feddeck's love of the organ began at an early age. At age 11, he was appointed Organist and Choirmaster of St. Luke's Episcopal Church in his native New York, and Associate Organist of the Village Lutheran Church, having played for the churches since the age of 8. His background in music is diverse: he was admitted to the Oberlin Conservatory of Music in organ, oboe, piano, and conducting. Following undergraduate and graduate degrees at Oberlin, he continued his study at the University of Michigan and at the Aspen Music Festival. His organ teachers include the legendary Robert G. Owen, Haskell Thomson, James David Christie, and Marilyn Mason.

Mr. Feddeck has performed organ recitals throughout Europe and North America, won competitions sponsored by the American Guild of Organists, and has been featured several times on the nationally-syndicated radio program for the organ, *Pipedreams*. While at Oberlin, he spent a month-long term in France performing and researching the historic instruments of the French Classical and Romantic periods.

As a conductor, recent and upcoming engagements include the orchestras of: Atlanta, Charleston, Charlotte (with soloist Yo-Yo Ma), Edmonton, Grand Rapids, Indianapolis, Kennedy Center Opera Orchestra (for the Ballet Across America Festival), Los Angeles Chamber Orchestra, Memphis, Nashville, Omaha, Quebec City, St. Louis, San Diego, Toledo, and return appearances at the Aspen Music Festival.

Mr. Feddeck was recognized by Oberlin College as its first recipient of the Outstanding Young Alumni Award for professional achievement and contributions to society.

The McMyler Memorial Organ

The McMyler Memorial Organ has been heard in The Cleveland Museum of Art since 1922. The first instrument (a gift of Mrs. P. J. McMyler and her daughters in memory of their husband and father, built by E. M. Skinner, and dedicated by Archibald T. Davison) has undergone several rebuilds as concepts of organ design have developed. Organ-builder Walter Holtkamp, Sr., and former curator Walter Blodgett, were responsible for much of this evolution. Many recitalists, including Arthur Quimby and Melville Smith (also former curators), Albert Riemenschneider, Albert Schweitzer, Marcel Dupré, Louis Vierne, Lynwood Farnam, Fernando Germani, and André Marchal, have appeared here.

The present organ, built by Walter Holtkamp, Jr., in 1971, incorporates a few ranks of pipes from previous museum instruments into a three-manual-and-pedal organ of American classic design. There are approximately 4,000 pipes located above and behind the stage of Gartner Auditorium, 79-1/2 ranks, and 62 stops. The stop and key action are electro-pneumatic. The organ was refurbished by the Holtkamp Organ Company under the direction of F. Christian Holtkamp as part of the recent renovation of Gartner Auditorium and was rededicated on October 1, 2010.

UPCOMING PERFORMANCES

Kronos Quartet

Friday, January 18, 7:30 p.m.

"[An] all-terrain vehicle in contemporary culture."-The New Yorker

Probably the single most influential ensemble in chamber music, Kronos Quartet has redefined expectations and possibilities of the string quartet. Making their second appearance on the Gartner Auditorium stage, Kronos presents a program of wide-ranging music whose centerpiece is the young Serbian composer Aleksandra Vrebalov's . . . hold me, neighbor, in this storm. . . . \$34–\$54

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UPCOMING PERFORMANCES (CONTINUED)

King Lear: Contemporary Legend Theatre of Taiwan

Friday, January 25, 7:30 p.m.

Breen Center for the Performing Arts (W. 30th St. & Lorain Ave)

"A tour de force performance" -New York Times

In this unique blend of awe-inspiring virtuosity of the Beijing Opera acting style and visually stunning Western stagecraft, the celebrated Taiwanese actor Wu Hsing-kuo adapts themes and relationships from Shakespeare's monumental tragedy of power and deception, *King Lear*. In Mandarin with English supertitles. \$34–\$54

Chanticleer

Wednesday, January 30, 9:00 p.m.

"The world's reigning male chorus" -The New Yorker

The ever-popular ensemble helps continue the celebration of the museum's Renaissance galleries in the splendor of the newly built Ames Family Atrium with "A Siren's Call." The seductive and irresistible songs of the sirens—sometimes fateful, sometimes fatal—fill Chanticleer's 35th anniversary opening program. Renowned Chinese composer Chen Yi sounds the call in her own inimitable language, and celebrated Irish composer Michael McGlynn channels the undeniable connection of Ireland and the sea that surrounds it. Other works by Bates, Gabrieli, Palestrina, Gesualdo, and more. \$39–\$59.

Chanticleer Prix Fixe Dinner (7:00 p.m. seating)

Menu includes arctic char with sauce soubise, beef tenderloin with bordelaise, vanilla mousse with toasted meringue, and other dishes inspired by the French baroque movement. Deadline to reserve is Friday, January 25. \$95 (excludes gratuity)

Flamenco Vivo/Carlota Santana

Friday, February 8, 7:30 p.m.

"Passion and intensity." -The New York Times

Driven by the fiery cante jondo, this fierce and eclectic evening of flamenco dance and music features lamenting solos, sizzling duets, and festive company dances. \$34–\$54



PERFORMING ARTS 2012-13

Visit ClevelandArt.org/performance for more information about performances, including audio/video samples and program notes.

Inca Son

Friday, October 26, 7:30

Prazak Quartet

Wednesday, October 31, 7:30

Jordi Savall & Hespèrion XXI Wednesday, November 7, 7:30

James Feddeck, solo organ

Sunday, January 13, 2:30

Kronos Quartet

Friday, January 18, 7:30

King Lear:

Contemporary Legend Theatre

of Taiwan

Friday, January 25, 7:30

Chanticleer

IN THE ATRIUM

Wednesday, January 30, 9:00

Flamenco Vivo/Carlota Santana

Friday, February 8, 7:30

The Idan Raichel Project

Saturday, February 16, 7:30

Victoire

Friday, February 22, 7:30

The Art of Naqqali:

Master Storytellers of Iran

Wednesday & Friday, March 6 & 8, 7:30 Saturday & Sunday, March 9 & 10, 2:30 Naseer Shamma & Ensemble Friday, March 15, 7:30

Ana Moura: Fado of Portugal Friday, March 22, 7:30

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Oliver Mtukudzi

IN THE ATRIUM Friday, April 5, 9:00

Paris Combo

Friday, April 19, 7:30

The Cleveland Orchestra

California Masterworks

Wednesday & Friday, May 1 & 3, 7:30